

Contributors

J. Ricardo Alviso is Assistant Professor of Music at California State University Northridge. He received his B.M. in Music Composition from California State University Long Beach and his M.A. and Ph.D. in Ethnomusicology from UCLA. He has conducted fieldwork in Senegal on the kora, in Zimbabwe on mbira music, and in the Los Angeles area on music in Spanish-language Pentecostal churches and federal prisons.

Gage Averill chairs the Music Department at New York University and coordinates its Ethnomusicology Program. His books include *Four Parts, No Waiting: A Social History of American Barbershop Harmony* (Oxford 2003) and *A Day for the Hunter, a Day for the Prey: Popular Music and Power in Haiti* (Chicago 1997).

Sydney Hutchinson received her B.M. in piano performance from the University of Arizona and her M.A. in Ethnomusicology from Indiana University. Now staff ethnomusicologist at Long Island Traditions in Port Washington, she lives in Brooklyn and performs as a dancer with Razz M'Tazz, a Manhattan-based salsa/mambo troupe, and as a pianist with various salsa and cumbia groups.

Charles Keil's recent publications include *Music Grooves* (Chicago 1994), with Steven Feld, and *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia* (Wesleyan 2002), in collaboration with Angeliki V. Keil, Dick Blau (photographs), and Steven Feld (soundscapes). For more applied sociomusicology writings, see <http://www.musekids.org> and <http://www.128path.org>.

Lucy M. Long teaches in the Department of Popular Culture, Bowling Green State University, Ohio. She earned an M.A. in Ethnomusicology from the University of Maryland–Baltimore County, specializing in

both Asian and Appalachian music; her dissertation on dulcimer traditions in western North Carolina resulted in a Ph.D. in Folklore and Folklife from the University of Pennsylvania. She has published on Irish dance, Midwestern and Appalachian music and dance, and dulcimer and fiddle traditions. Recent publications include *Culinary Tourism* (University Press of Kentucky 2003), a website on Spanish food, and documentary recordings of Midwest fiddle traditions and Latino music in Toledo, Ohio.

Portia K. Maultsby is Professor of Ethnomusicology in the Department of Folklore and Ethnomusicology at Indiana University. She teaches courses on public sector ethnomusicology and African American music. She has worked in various capacities on museum exhibitions and multimedia productions as well as documentaries for Public Broadcasting System (PBS) and National Public Radio (NPR)/Public Radio International (PRI).

Joanna Pecore is completing her Ph.D. in Ethnomusicology at the University of Maryland, College Park and is a museum educator at the Freer and Sackler Galleries, Smithsonian Institution. Her research focuses on Cambodian and Japanese music and education. She received her M.A. in Asian Studies from the University of Hawaii, Manoa.

Kathlyn Powell is the general manager of Selva, the artist-owned record company of world music guitarists Strunz & Farah. She has worked with the artists for nearly a decade creating cover art, co-producing recordings, and engineering their live sound mixes. She has worked as a naturalist and writer in biology and has studied piano, flamenco guitar, Celtic harp, and pedal harp. Powell is a co-author of *The Scale-Chord Synopticon* with Jorge Strunz and John Fowler (Synopticon 1987).

D. A. Sonneborn lives in the woods east of the United States capital and holds a 1995 Ph.D. in Ethnomusicology from the University of California, Los Angeles; his research dealt with issues of improvisation

and intentionality in North American Sufi music. He has authored scholarly reviews and articles and co-authored *Planet Drum* (HarperCollins 1991).

An academic folklorist and ethnomusicologist, **Jeff Todd Titon** has also been a long-time supporter of, and contributor to, applied work in both disciplines. A Fellow of the American Folklore Society, and Editor of *Ethnomusicology* (1990-1995), he is Professor of Music and Director of the Ph.D. Program in Ethnomusicology at Brown University.

Tom van Buren is the Director of Field Research at the Center for Traditional Music and Dance in New York, where he has been working on research, documentation, and public presentation of diverse performing artists in the New York metropolitan region since 1994. His areas of specialty are musical migration and urban community cultural development, and he has worked on programs with West African, Dominican, Filipino, and Mediterranean immigrant communities.